

Adam Bosze Music Antiquarian

Short List - 2017 Autumn



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Budapest, 2017

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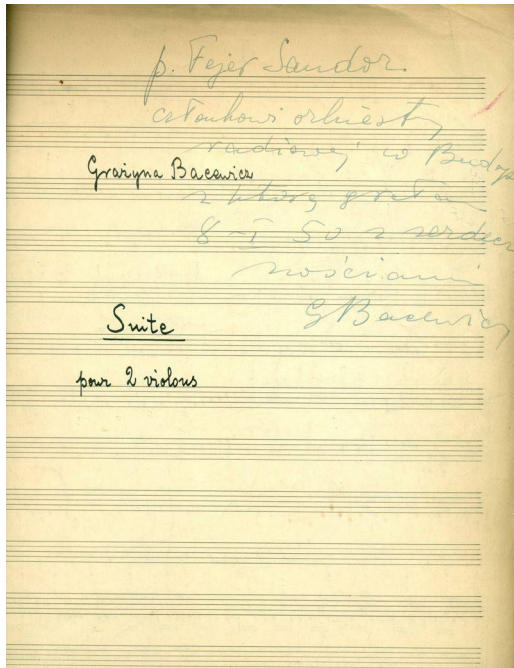
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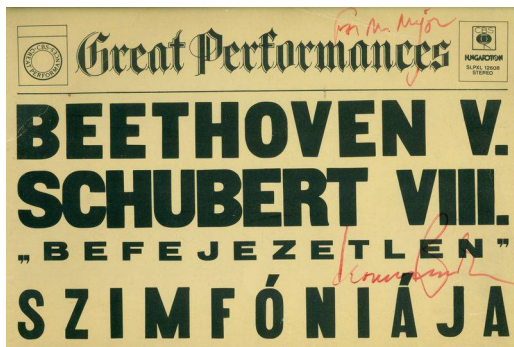
Autographs, photos



- 1. Bacewicz, Grażyna:** Handwritten copy of Suite pour 2 Violons inscribed and signed by the composer – Budapest, 1950. I. 8. 16 p. Black (score) and grey (inscription) ink. 360 mm – Brown, soiled, some minor tears. **€ 250,-**

Bacewicz, Grażyna (1909-1969), Polish composer, violinist and pianist. After early instrumental and theory studies in Łódź, she attended the Warsaw Conservatory, where she studied composition with Kazimierz Sikorski, the violin with Józef Jarzębski and the piano with Józef Turczyński (she also studied philosophy at Warsaw University). She graduated in composition and the violin in 1932, furthering her studies in Paris in 1932 and 1933 with Boulanger and the violinist André Touret. After a brief period spent teaching in Łódź, she returned to Paris to study with Carl Flesch in 1934. At the request of the conductor Grzegorz Fitelberg, Bacewicz was principal violinist of the Polish RO (1936–8) and she performed as a soloist in several European countries before returning to Poland two months before World War II. She continued as a concert violinist after the war until the mid-1950s. Her prowess as a pianist should not be ignored: she was, for example, a notable interpreter of her own Second Piano

Sonata. Among her other activities, Bacewicz was an accomplished writer of short stories, novels and autobiographical anecdotes. Among the awards she received for her music were the top prize at the International Chopin Competition for Composers in Warsaw (1949) for her Piano Concerto, first prize at the International Composers' Competition in Liège (1951) for her String Quartet no.4, first prize in the orchestral section at UNESCO's International Rostrum of Composers in Paris (1960) for her Music for Strings, Trumpets and Percussion and the Gold Medal at the Queen Elisabeth International Music Competition in Brussels (1965) for her Violin Concerto no.7, as well as various State awards from 1949 onwards. Bacewicz made her most lasting mark on 20th-century music as a composer rather than as a performer or teacher (she taught composition rarely, but notably at the Warsaw Conservatory during the last three years of her life). She had an uncommonly vibrant yet modest personality and was much admired and loved by her fellow Poles during her lifetime. (After Adrian Thomas in New Grove Online)

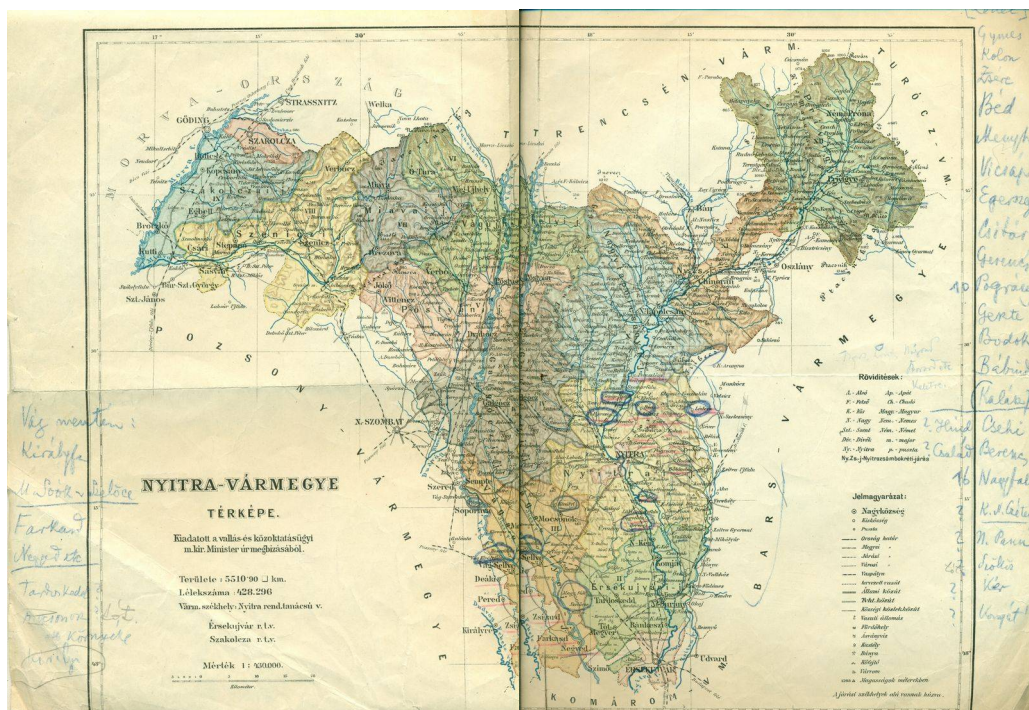


- 2. Bernstein, Leonard:** Autograph inscription and signature on a cover of an LP – [Budapest], [1985?]. Hungaroton. 310x310 mm – Good. **€ 45,-**

- 3. Karajan, Herbert von:** Typed letter with autograph signature for all the staff of the Vienna State Opera (Best wishes for Christmas) – Vienna, 20. 12. 1962. 1 page. A/4 – Small part missing, folded.

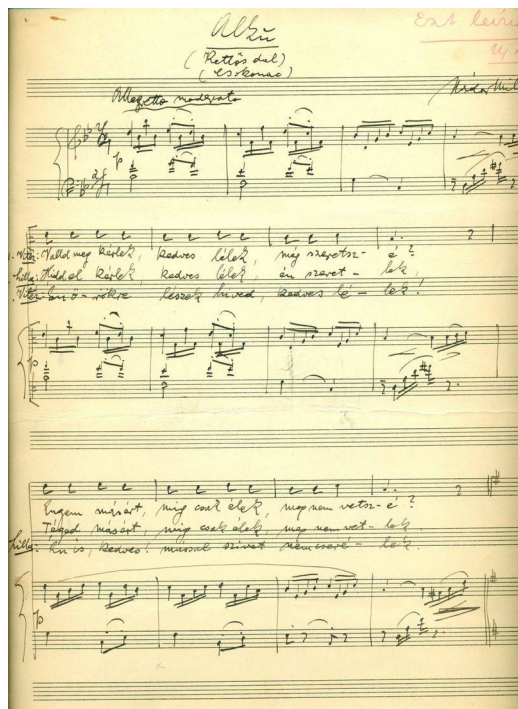
€ 140,-

4. Karajan, Herbert von: Original photo signed by the conductor – No place or date. Black ink. 150x105 mm – Slightly soiled. **€ 150,-**



5. Kodály Zoltán: Autograph manuscript on the margin of a map „*Nyitra-vármegye térképe*” – Budapest, 1907, Magyar Földrajzi Intézet. One-leaf. Notes with blue and grey pencil. 350x420 mm – Soiled, torn, smaller parts missing. **€ 1800,-**

Highly important manuscript regarding Kodály's early (or first) tours for collecting folk music. An itinerary for Nyitra county with names of villages worth for visit. Kodály's determination to become a collector of folk songs was no sudden inspiration: it matured slowly. Already while living at Galánta he had become attached to the peasantry and their music, and as a student at Nagyszombat he had been interested in such collections of folk songs as then existed. In 1896 he first came across the name Béla Vikár, the first man to use the phonograph for recording folk songs; and it was from him, seven years later, that he was to learn how to use the wax cylinder. By that time Kodály had compared the printed versions of the songs with the phonograph recordings in the Ethnographical Museum, and found that the former had been deliberately modified, in such a way that their essentially Magyar characteristics were lost. And it was this that set him upon the path of collecting folk songs himself, for he realized that it was only in the villages that he could hope to find the genuine, unadulterated music. It was in 1905 that he reached this conclusion, and he has described the occasion: „*Knapsack on back and stick in hand, and with fifty crowns in my pocket, I set out for the Csallóköz [very close to Nyitra county], intending to roam about the countryside without any definitive plan. Sometimes I would just buttonhole people in the street, invite them to come and have a drink and get them to sing for me; or sometimes I would listen to the women singing as they worked at the harvest. But the most exhausting part was the nightly sessions in the smoky atmosphere of the village pubs.*” Galánta was the starting point of his first tour. There he began by getting his old schoolmates to sing the songs he remembered from childhood, going on to visit some dozen villages, and calling on former servants of the family and their relatives. (See László Eösz: Zoltán Kodály. His Life and Work, p. 47-48)



6. Nádor Mihály: Autograph music manuscript „Alku”, signed by the composer. [Duet for two voices. Vocal score]. No place or date. 2 p. 340 mm. Black ink, short notes with red pencil (not by the composer) – Folded, slightly torn, soiled. **€ 350,-**

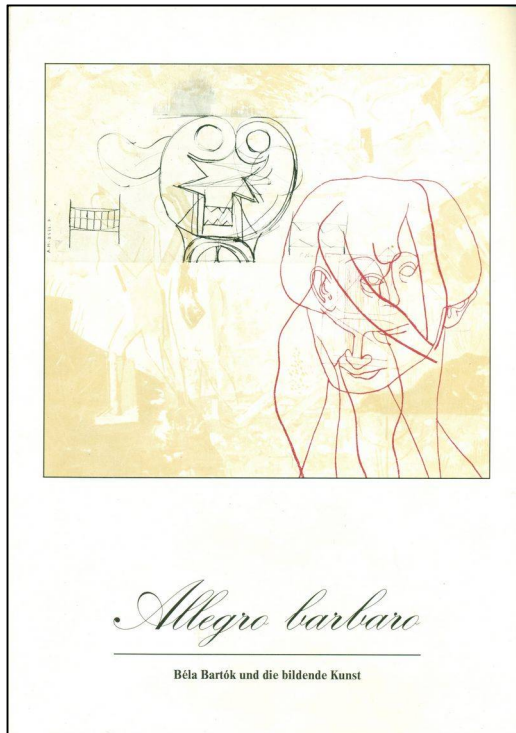
Nádor Mihály (1882-1944) Hungarian composer and conductor. He studied in Vienna and in Munich. He was awarded by Beethovenhaus Bonn for his quartet. Played viola in Munich later in Hungary as conductor. Works: operettas, quartets, songs, chansons and a violin concerto. Died during the Second World War.

7. Szigeti József: Original photo with autograph inscription and signature – No place, 1935. Brown ink. 230x180 mm – Writing faded out almost entirely. **€ 30,-**

CS

Books, booklets

8. Balázs Béla, Bartók Béla: A kékszakállú herceg vára. Opera egy felvonásban. Szövegét írta Balázs Béla, megzenésítette Bartók Béla. Op. 11. Illustrated by János Kass – Budapest, 1979, Zeneműkiadó. 55 p, 240 mm – Inscribed by the illustrator. Full cloth. **€ 50,-**



9. [Bartók Béla.] - Strauss, Thomas Dr. [ed.]: Allegro barbaro. Béla Bartók und die bildende Kunst. Wilhelm-Lehmbruck-Museum der Stadt Duisburg 8. Februar – 15. März 1981. Kunstmuseum Hannover mit Sammlung Sprengel Hannover 25. März-14. Mai 1981 – Duisburg, 1981, Wilhelm-Lehmbruck-Museum der Stadt Duisburg. 178 p. 240 mm – Softcover. **€ 35,-**

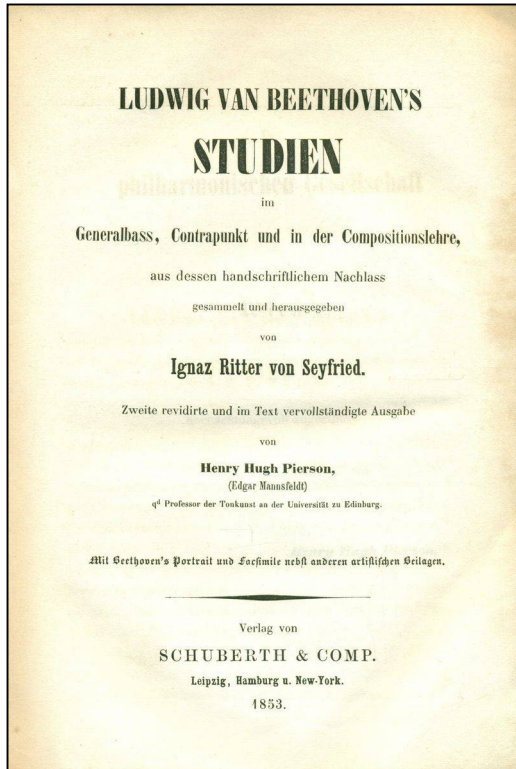
10. [Bartók Béla.] – Musikblätter des Anbruch: 3. Jahrgang, Nummer 5, 1. März-Heft 1921 Sonderheft Béla Bartók [with articles by Béla Bartók, Cecil Gray, Oscar Bie, Egon Wellesz, Zoltán Kodály, Felix Petyrek]. Notenbeilage: Töne im Herbst op. 16 Nr. 2, Porträt Bartóks – Wien, 1921, Universal Edition. [4], 87-104, [4], [Notenbeilage:] 4 p. 250 mm – Original wrappers. Slightly used, brownish.

€ 80,-

11. Bartók Béla: Serbo-Croatian Folk Songs. Texts and Transcriptions of Seventy-Five Folk Songs from the Milman Parry Collection and a Morphology of Serbo-Croatian Folk Melodies by Béla Bartók and Albert B. Lord – New York, 1951, Columbia University Press. 431, [1] p. 240 mm – First edition. Full cloth. Without wrapper. **€ 150,-**

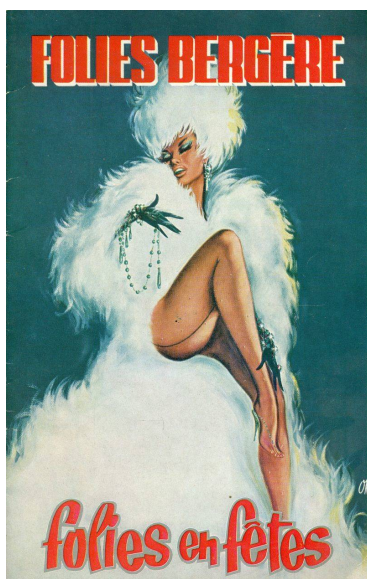
The definitive and only study of Serbo-Croatian folk songs by Bartók in English, with text translations and commentaries by Professor Lord of Harvard University, and a foreword by Professor George Herzog of Indiana University.

12. Bartók Béla: Turkish Folk Music from Asia Minor by Béla Bartók. Edited by Benjamin Suchoff with an afterword by Kurt Reinhard – Princeton, 1976, Princeton University Press. [8], 288 p. 220 mm – Full cloth, wrappers. **€ 50,-**



13. [Beethoven, Ludwig van.] - Seyfried, Ignaz Ritter von: Ludwig van Beethoven's Studien im Generalbass, Contrapunkt und in der Compositionslehre, aus dessen handschriftlichen Nachlass gesammelt und herausgegeben von Ignaz Ritter von Seyfried. Zweite revidirte und im Text vervollständigte Ausgabe von Henry Hugh Pierson, (Edgar Mannsfeldt) qd Professor der Tonkunst an der Universität zu Edinburg. Mit Beethoven's Portrait und Facsimile nebst anderen artistischen Beilagen - Leipzig etc., 1853, Schubert & Comp. 1 t., I-XIV, [2], 328, 118 p., 7 supplements, 220 mm - BH Inv.-Nr. 5297 * 79.058. Half cloth. **€ 180,-**

14. Copland, Aaron: Az új zene [New Music] 1900-1960 – Budapest, 1973, Zeneműkiadó. 231, [1] p. 185 mm – Signed by the composer. **€ 60,-**

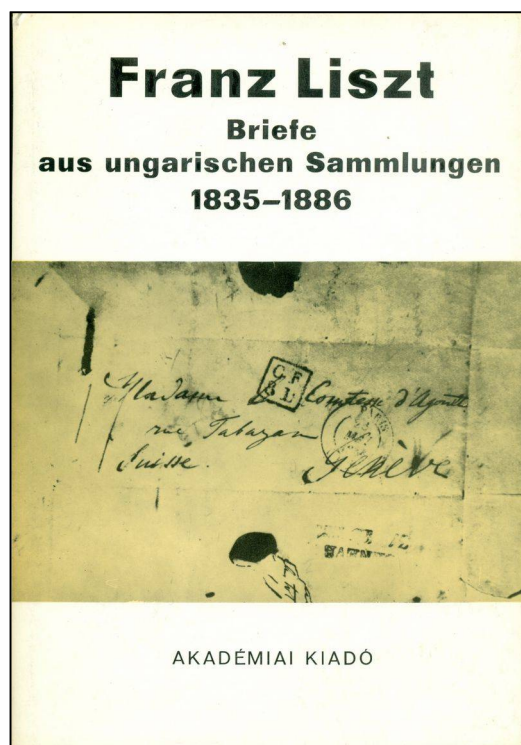


15. [Folies Bergère.] – Booklet: Folies en fêtes – [Paris], [c1955]. [32] p. 210 mm – Softcover. **€ 20,-**

16. Gleich, Ferdinand: Characterbilder aus der neueren Geschichte der Tonkunst. Erstes [and] zweites Bändchen – Leipzig, 1863, Merseburger. 234, 138 p. 170 mm – Slightly cut. € 35,-

17. Idelsohn, A. Z.: Gesänge der jemenischen Juden. Zum ersten Male gesammelt, erläutert und herausgegeben. Hebräisch-orientalischer Melodienschatz. Band 1 – Leipzig, 1914, Breitkopf & Härtel. I-XI, [1], 158 p. 300 mm – Later half cloth. € 120,-

18. [Liszt, Franz.] – Pohl, Richard: Franz Liszt. Studien und Erinnerungen – Leipzig, 1883, Schlicke. 1 TB, 402 p, 200 mm – Full cloth. Soiled. € 80,-

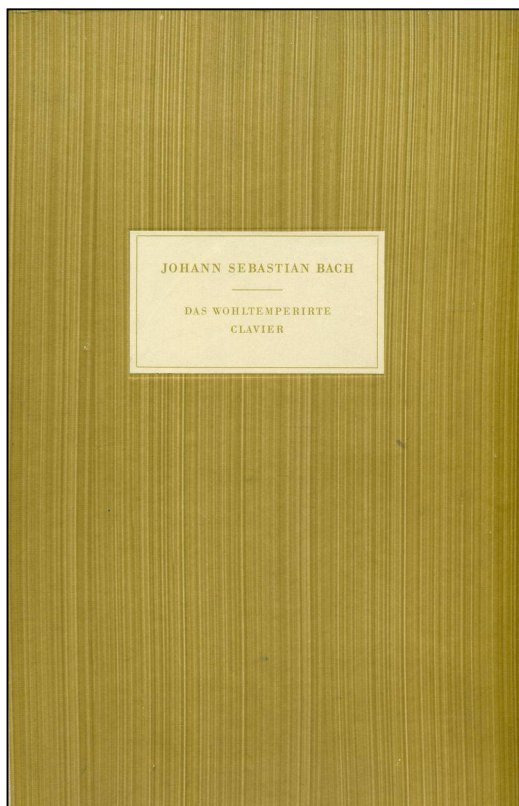


19. [Liszt, Franz.] – Prahács Margit: Franz Liszt. Briefe aus ungarischen Sammlungen 1836-1886. Gesammelt und erläutert von Margit Prahács – Budapest, 1966, Akadémiai Kiadó. 24 t, 484 p. 240 mm – Inscribed by Margit Prahács. Full cloth, wrappers. Soiled.

€ 120,-

20. [Richter, Sviatoslav.] – Papp Márta [ed.]: Sviatoslav Richter (tanulmányok) – Budapest, 1976, Zeneműkiadó. 36 tables, 74, [2] p. 230 mm – Signed by Sviatoslav Richter. Hardcover. € 120,-

Facsimile

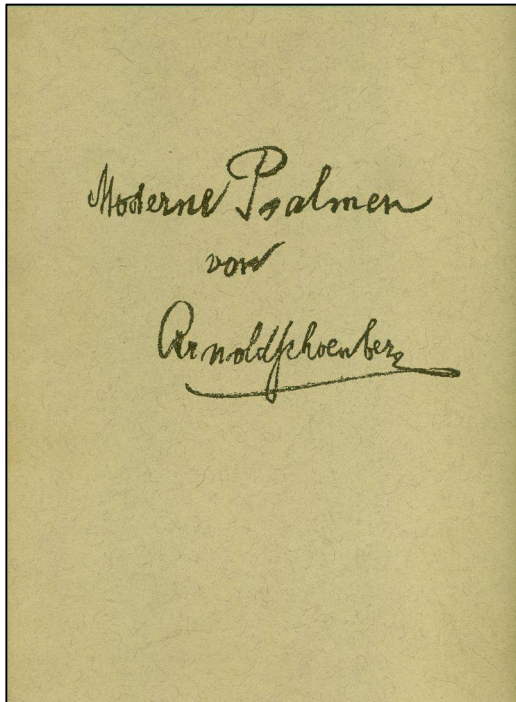


21. Bach, Johann Sebastian: Das wohltemperirte Clavier. [Vol. 1] Faksimile-Reihe Bachscher Werke und Schriftstücke herausgegeben vom Bach-Archiv Leipzig. Band 5 – Leipzig, no date, DVfM. [102] p. 315 mm – Half cloth. **€ 80,-**

22. Chopin, Fryderyk: 24 preludia. [Facsimile.] Rekopis Biblioteki Narodowej w Warszawie w stepem opatrzył Władysław Hordynski. Faksymilowane Wydanie Autografow F. Chopine – Zeszyt 1 – Warsaw, 1951, PWM. I-XI, [3], 41, [1] p. Oblong shape. 280 mm – Original wrappers. Soiled. **€ 120,-**

23. Haydn, Joseph: Symphony No. 7 „Le Midi” Hoboken I: 7. Facsimile Edition of the Original Manuscript (National Széchényi Library, Budapest) with Commentaries by László Somfai – Budapest, 1972, EMB. VN --. [84] p. 250 mm [Oblong shape format] – Original full cloth gilt on boards. Limited edition 34 / 150. Cover faded. Fine copy. **€ 85,-**

24. Mozart, Wolfgang Amadeus: Praeludium (ohne Köchel-Nummer). Faksimile-Ausgabe. Erstdruck. Herausgegeben und mit einem Vorwort von Imre Sulyok – Budapest, 1977, EMB. 11, [1] p. 340 mm – First edition. Full cloth. **€ 35,-**

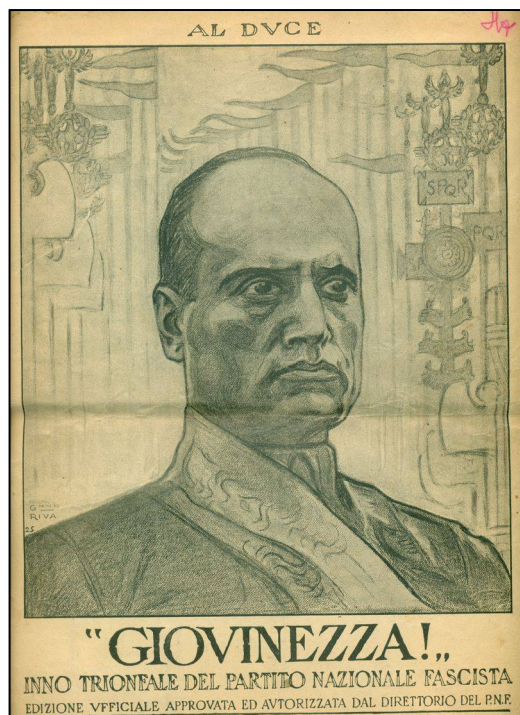


25. Schönberg, Arnold: Moderne Psalmen. (Teil I: Die Skizzen zum Ersten Psalm. Die Texte der Modernen Psalmen [Faksimiles]. Teil II: Der Erste Psalm [Faksimile]. Teil III: Der Erste Psalm für Sprecher, vierstimmigen gemischten Chor und Orchester. Partitur nach den hinterlassenen Skizzen Schoenbergs herausgegeben von Rudolf Kolisch – Mainz, cop. 1956, [1956], B. Schott's Söhne. VN 39328 [p. 22], [58], [2], 22, [16] p. 315 mm – *Rufer p. 60; Ringer p. 320; Kohl 3/219*. First edition. Soiled. **€ 140,-**

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Printed music

26. Ábrányi Kornél: Lengyel hangok. Három eszményi mazur zongorára. 25ik mű. Ruprecht né szül. Demidoff Kornélia úrhölgynek – Pest, [1867], Kugler László. VN LK 135. 11, [1] p. 320 mm – *Mona 2636*. Disbound. € 50,-



27. Blanc, Giuseppe: „Giovinezza!” Inno trionfale del Partito Nazionale Fascista. Edizione ufficiale approvata ed autorizzata dal direttorio del P. N. F. Versi di Salvator Gotta. Musica di Giuseppe Blanc. Al Duce – Milano, [1929], A. & G. Carisch & C. VN -. 4 p. 340 mm – Lithographed portrait of Mussolini (Sign.: Gnni Riva 25). € 80,-

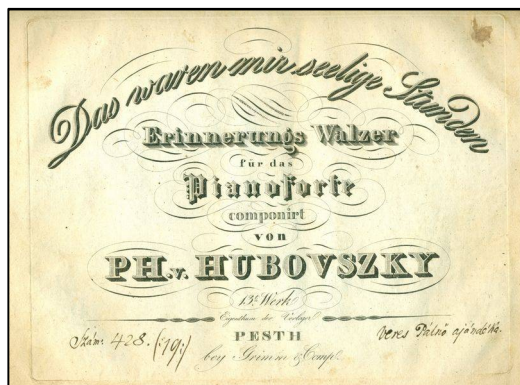
28. Brahms, Johannes - Joachim, Joseph: Ungarische Tänze nach Brahms für Violine und Pianoforte bearbeitet von Joseph Joachim. Erstes [and] Zweites Heft – Berlin, [1871], Simrock. VN 7160, 7161. 23, 9; 19, 9 p. 325 mm – First edition of Joachim's setting. Cut. € 80,-

29. Czerny, Carl: Caprice et Variations sur le theme favori de Monsr. Himmel An Alexis send' ich dich pour le Piano-Forte par Charles Czerny. Oeuvre 62 – Wien, [c1830], Mechetti. PN P. M. No. 1374. 20, [2] p. Oblong-shape format, 255 mm – Soiled. € 65,-

30. Czerny, Carl: Grande Polonaise brillante pour le Piano-Forte. Composée et dédiée a Mademoiselle Thérèse de Leinner par Charles Czerny. Oeuvre 18 – Wien, [before 1823], Cappi & Diabelli. PN C. et D. No. 999. 23, [1] p. Oblong-shape format, 265 mm – Soiled, waterstained, minor tears. € 65,-

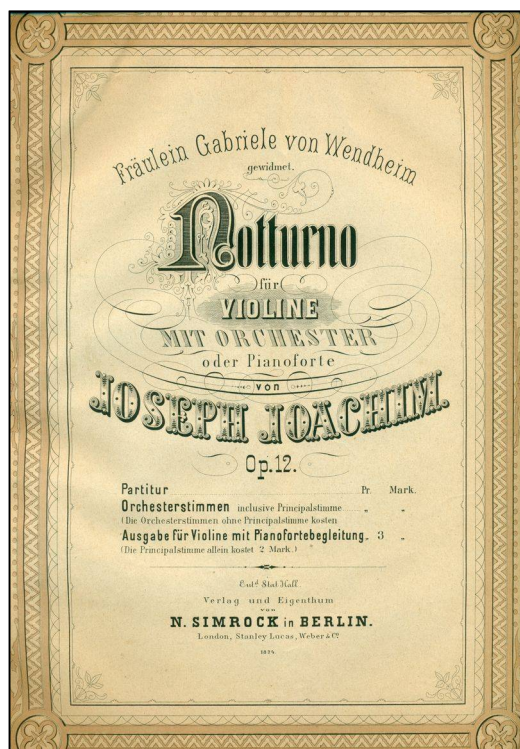
31. Gobbi Henrik: Hat acsai zenekép (Sechs Tonbilder von Acsa). Az erkélyen. Zongorára. 4ik mű. Kisfaludy Liphay Alexandria úrhölgy ő nagyságának – Pest, [1867], Kugler László. VN 125. 7 p. 320 mm – *Mona 2630*. Disbound. Taped and soiled. € 30,-

32. Gobbi Henrik: Hat acsai zenekép (Sechs Tonbilder von Acsa). A csővári romok. Zongorára. 4ik mű. Kisfaludy Liphay Alexandria úrhöly ő nagyságának – Pest, [1867], Kugler László. VN 127. 7 p. 320 mm – *Not in Mona*. Waterstained. Disbound. Taped and soiled. € 30,-



33. Hubovszky, Philipp: Das waren mir seelige Stunden. Erinnerungs Walzer für das Pianoforte. 13t Werk – Pesth, [before 1834], Grimm. PN VG 87. [2], 12, [2] p. Oblong-shape format, 240 mm – *Mona* 234. Cut and soiled. Very rare. € 100,-

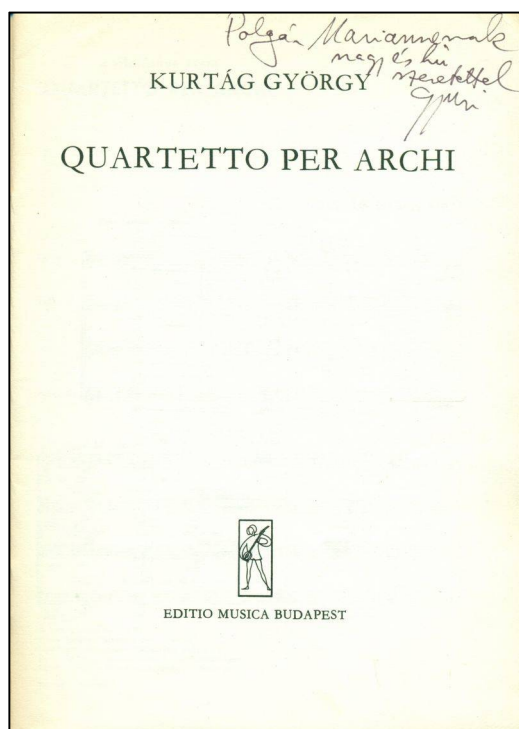
34. Joachim, Joseph: Lindenrauschen. Abendglocken. Ballade. Drei Stücke für Violine und Pianoforte componirt und Fräulein Gisela von Arnim gewidmet. Op. 5 – Leipzig, [1854], Breitkopf & Härtel. PN 8723. 19, 7 p. 325 mm – *Hofmeister Juli 1854*. Cut, title soiled. € 60,-



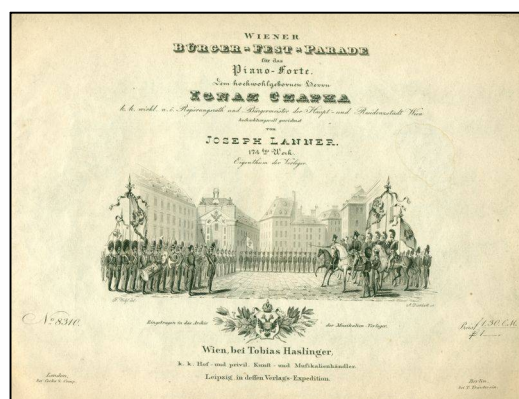
35. Joachim, Joseph: Notturmo für Violine mit Orchester oder Pianoforte. Op. 12. Ausgabe für Violine mit Pianofortebegleitung. Fräulein Gabriele von Wendheim gewidmet - Berlin, 1874, Simrock. VN 7524. 5, 9 p. 325 mm – *Hofmeister Juli 1875*. First edition. Cut. Disbound. € 50,-

36. Joachim, Joseph: Romanze. Fantasiestück. Frühlingsfantasie. Drei Stücke für Violine mit Begleitung des Pianoforte. Op. 2. Herrn Musikdirektor M. Hauptmann gewidmet – Leipzig, [1852], Breitkopf & Härtel. PN 8512. 23, 9 p. 325 mm – *Hofmeister September 1852*. Cut, title soiled. Small tears. € 60,-

37. Knepler, Hugo: Reclame Couplet. Text und Musik von Hugo Knepler – Wien, [1892], Groscher und Wallnöfer. VN GW 386. 3 p. 320 mm – Cut. € 60,-



38. Kurtág György: Quartetto per archi. [Pocket score] – Budapest, cop. 1964, EMB. Z. 4481. 30 p. 200 mm – Inscribed by the composer. € 150,-



39. Lanner, Joseph: Abschied von Pesth. Monument-Walzer für das Pianoforte. Der hochgebornen Frau Gräfin Appolonia Beleznay gebornen von Matkovich gewidmet. 95stes Werk – Wien, [c1838], Mechetti. PN PMNo 2569. 11, [1] p. Oblong-shape format, 240 mm – Soiled. Notes with ink on title. € 80,-

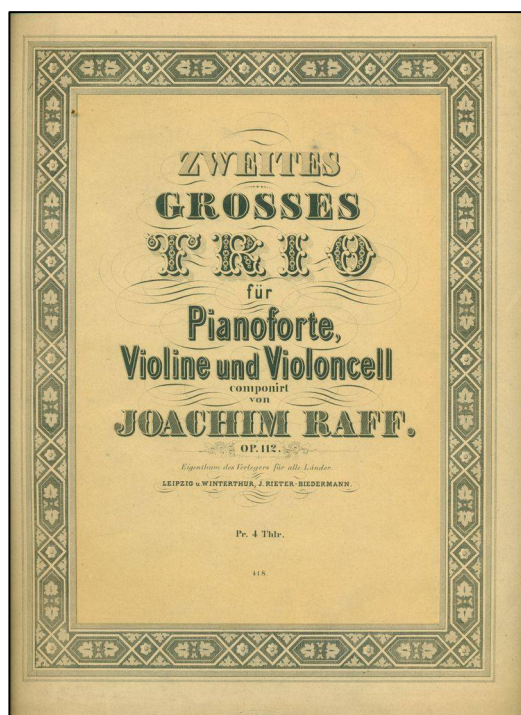
40. Lanner, Joseph: Die Humoristiker, Walzer für das Pianoforte seinen hochverehrten Gönnern des Adelligen National-Casino in Pesth gewidmet. 92tes Werk – Wien, [c1838], Mechetti. PN PMNo 2533. 11, [1] p. Oblong-shape format, 240 mm – Soiled. Notes with ink on title. € 80,-

41. Lanner, Joseph: Wiener Bürger-Fest-Parade für das Piano-Forte [...] Ignaz Czapska [...] gewidmet. 174tes Werk – Wien, [1841], Haslinger. PN TH 8310. 23, [1] p. Oblong-shape format, 240 mm – Soiled. € 100,-

42. Mozart, Wolfgang Amadeus: Grande Sonate à 4 Mains. Arrangée par C. F. Ebers des Quatuors pour le Pianoforte composée par W. A. Mozart. Oeuvre 88. Nro. I – Bonn, [c1808], Simrock. PN 613. 27, [1] p. Oblong shape format, 240 mm – Slightly cut. In contemp. wrappers. **€ 80,-**

43. Onslow, Georg: 6tes Trio für Pianoforte, Violin und Violoncello. 14tes Werk. No. 3 – Wien, [1819], Steiner. PN S. u. C. 3023. 7, [1]; 7, [1]; 28 p. 340 mm – Original wrappers. **€ 60,-**

44. Paer, Ferdinando: Duettino af Sargino „Dolce dell’ anima” „Du som mit Hjerte” for Pianoforte af Paer – Kiöbenhavn, [c1830], Lose. PN -. p. 8-9. Oblong-shape format, 240 mm – Soiled. **€ 30,-**



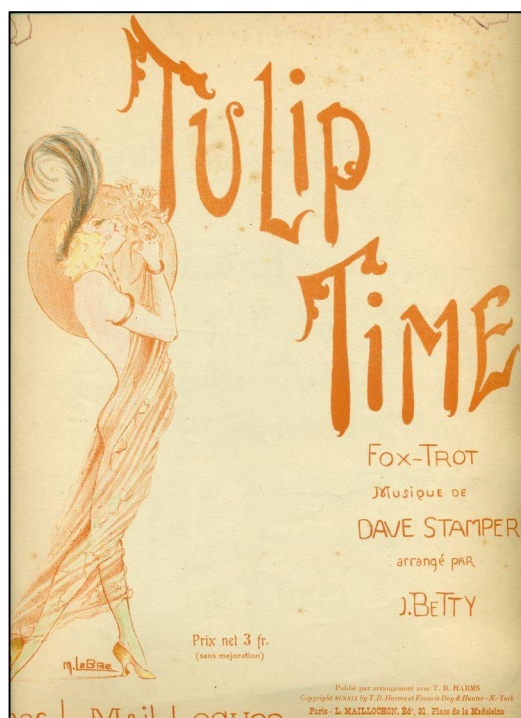
45. Raff, Joachim: Zweites grosses Trio für Pianoforte, Violine und Violoncell. [Score without parts.] Op. 112 – Leipzig, [1866], Rieter-Biedermann. VN 418. 63, [1] p. 340 mm – Minor tears, soiled. Lithographed throughout. **€ 45,-**

46. Skryabin, Aleksandr Nikolayevich: Le Divin Poème. Troisième symphonie (Ut) pour grand Orchestre composée par A. Scriabine. Op. 43. Partition d’orchestre – Leipzig, 1905, Belaieff. VN 2539. 207, [1] p. 330 mm – First edition of the conductor’s score. Exceptionally rare. Binding slightly worn. **€ 1200,-**

Freed from his teaching duties, Skryabin spent summer 1902 at Obolenskoye, starting work on his Third Symphony, the Bozhestvennaya poema ('Poème divin'). In August his wife gave birth to a fourth child, a boy, Lev, but soon after was nonetheless asked by Skryabin to start preparing the score of the Second Symphony for a performance by Lyadov the next March. Skryabin took a brief cure in Yalta before resuming work in earnest on the Third Symphony; the composition was not completed until 1904. He began to read more philosophy and Greek myth, often in Solov'yov's translations, and joined the Moscow Philosophical Society founded by Prince Sergey Trubetskoy, with whom he became friendly. During summer 1903 Skryabin saw much of Boris de Schloezer and, more importantly, his sister Tat'yana. She had been instantly captivated by Skryabin's music in 1901, when she heard Buyulki play the Third Piano Sonata; she was thus deeply flattered when Skryabin became her lover in late summer or early autumn of 1903. The group of works from op.30 to op.43 (3rd symphony) reflect the intense sensuality which had enveloped the composer's spirit; these compositions were all presented to Belyayev on his nameday in November of that year. Scarcely a few days after this event, Skryabin accepted an offer from the recently

widowed Margarita Morozova, a former student, of a monthly income of 200 rubles. Little more than a month later his publisher Belyayev died at the age of 67; Skryabin was grief-stricken.

After Belyayev's death, the monthly payments from the publishers ceased and a row ensued; to add to this difficulty Skryabin seduced a former pupil, Mariya Bogoslovskaya, still in her teens, and was forced to resign from St Catherine's Institute. The move abroad he had long dreamed of was now necessary; ten days after he had arrived in Switzerland, in March 1904, Vera and the children did so. He had arranged for Tat'yana to live in a neighbouring village and explained her presence through reasons of health. Vera, however, was soon informed of the real state of affairs and, after she had left, Tat'yana took her place in the Villa des Lilas in Vézenaz. There Skryabin finished the Third Symphony in November before setting off for Paris where, with difficulty, he arranged for the work to be conducted by Arthur Nikisch in May 1905. He wrote to Morozova that the performance would be 'the first proclamation of my new doctrine', more than hinting that music was by then not the only expression of his intellect and creativity and also that the doctrine and the music were two different forms of expression of the same entity: Aleksandr Skryabin. The reception of the work was mixed; when it was heard in St Petersburg in 1906 it prompted an outburst of enthusiasm from the 80-year-old Stasov. (After Jonathan Powell in Grove Online)



47. Stamper, Dave: Tulip Time. Fox-Trot. Musique de Dave Stamper, arrangé par J. Betty – Paris, cop. 1919, L. Maillouchon. VN WS 324. 3, [1] p. 335 mm – Soiled.
€ 15,-

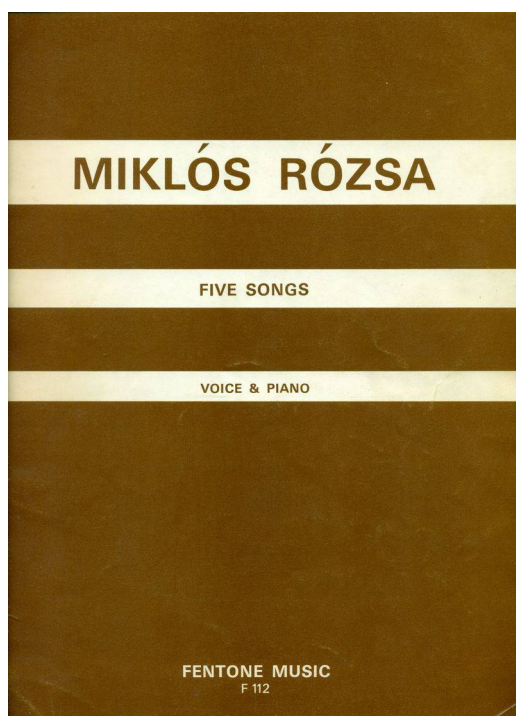
48. Roth Béla Dr.: Nemzetközi induló [International March]. Internationale. Op. 13. A magyar proletárságnak ajánlva [Dedicated to the Hungarian proletariat] – Budapest, [1919], Léderer István. VN --. [4] p. 355 mm – First edition. One of the first sheet musics printed for the short-lived Hungarian Soviet Republic period from 21st of March 1919 until 1st of August 1919. Absolutely scarce. One-leaf print. Front page with the printed signature of the illustrator: **Vörös Géza**. Stained, soiled, repaired.

€ 1200,-

The Aster Revolution or Chrysanthemum Revolution was a revolution in Hungary led by socialist count Mihály Károlyi, who founded the Hungarian Democratic Republic. Károlyi had helped establish the Social Democratic Hungarian National Council (HNC), which demanded the end of the Austro-Hungarian Empire. In the early morning hours of 31 October 1918, with support of the soldiers from the Hungarian Army, HNC protesters wearing the Aster flower helped seize public buildings throughout Budapest. Prime Minister Sándor Wekerle resigned and former Prime Minister István Tisza was murdered. By the end of the day, King Charles IV had accepted the coup and appointed Károlyi as Hungary's New Prime Minister. The Hungarian Democratic Republic was proclaimed on 16 November 1918 with Károlyi named as president. In March 1919, the republic was overturned by another revolution, and the Hungarian Soviet Republic was created.

The Hungarian Soviet Republic or Hungarian Republic of Councils (Hungarian: Magyarországi Tanácsköztársaság or Magyarországi Szocialista Szövetséges Tanácsköztársaság) was a short-lived independent communist state established in Hungary in the aftermath of World War I. It was the successor of the Hungarian Democratic Republic and lasted only from 21 March until 1 August 1919. The state was led by Béla Kun and was not recognized by France, the U.K. or the U.S. It was the first communist government to be formed in Europe after the October Revolution in Russia brought the Bolsheviks to power. The Hungarian Republic of Councils had military conflicts with the Kingdom of Romania, the Kingdom of Serbs, Croats and Slovenes and the evolving Czechoslovakia. It collapsed when Romanian forces occupied Budapest, after which the Kingdom of Hungary was reestablished.

Vörös Géza (1897-1957), Hungarian painter, pupil of Ede Balló at the Budapest Academy of Fine Arts, later he worked in Szolnok and Nagybánya. From 1929 to the 1940s he lived in Szentendre. His artistic but cool, reserved and decorative pictures confess to the influence of the objectivity of Neo-Classicism and the elegant sensuousness of the École de Paris.



From Ben-Hur's Composer

49. Rózsa Miklós: Five Songs. Voice & Piano – London, cop. 1977, Fentone Music. VN -. 27, [1] p. 305 mm –
Inscribed by the composer. € 250,-

Rózsa Miklós (1907-1995), American composer of Hungarian birth. Raised in Budapest, he studied the piano with his mother, a classmate of Bartók at the Budapest Academy. In 1926, Rózsa left Budapest to enroll at the Leipzig Conservatory. By 1929 his chamber works, published by Breitkopf & Härtel, were being promoted and performed throughout Europe. In 1931 he moved to Paris where he completed his Theme, Variations and Finale (1933, rev. 1943 and 1966), a work that soon gained international recognition. (It was on the programme the night Bernstein made his conducting début with the New York PO in 1943.) Rózsa was introduced to the genre of film music through his friend Arthur Honegger. From 1935 to 1939 he frequently shuttled between Paris and London, where he composed for London Films under the Hungarian-born producer Alexander Korda. In 1940 he accompanied Korda to Hollywood to complete the score of The Thief of Baghdad, and was soon in great demand as a freelance film composer and conductor. As a staff member at MGM (1948–62), he became one of the most highly regarded composers in the industry,

writing music for over 100 films. From 1945 to 1965 he also taught film music at the University of Southern California.

Rózsa won Academy Awards for the soundtracks of Spellbound (1945), A Double Life (1948) and Ben-Hur (1959), and a César award for the score for Providence (1977).



Dedicated to Beethoven

50. Woelfl, Joseph: *Trois Sonates pour le Piano Forte. Composes et Dedies a Mr. L. Van Beethoven par Joseph Woelfl.* Oeuv. VI. – Augsburg, [1798], Gombart. PN 233. [2], 43, [1] p. Quer-Format, 250 mm – *Rheinfurth* 947 (p. 420). Nur vier Exemplare bekannt. Titel etwas fleckig und angegestaubt, winzige WurmLöcher. Rechte Ecke unten fransig, einige kleine Einrisse. Innenseiten gut, Notenbild prächtig erhalten. Kräftiger Abzug, frischer Druck. Ehem. Papiereinband (ohne Vorderseite). Sehr selten.

€ 150,-

